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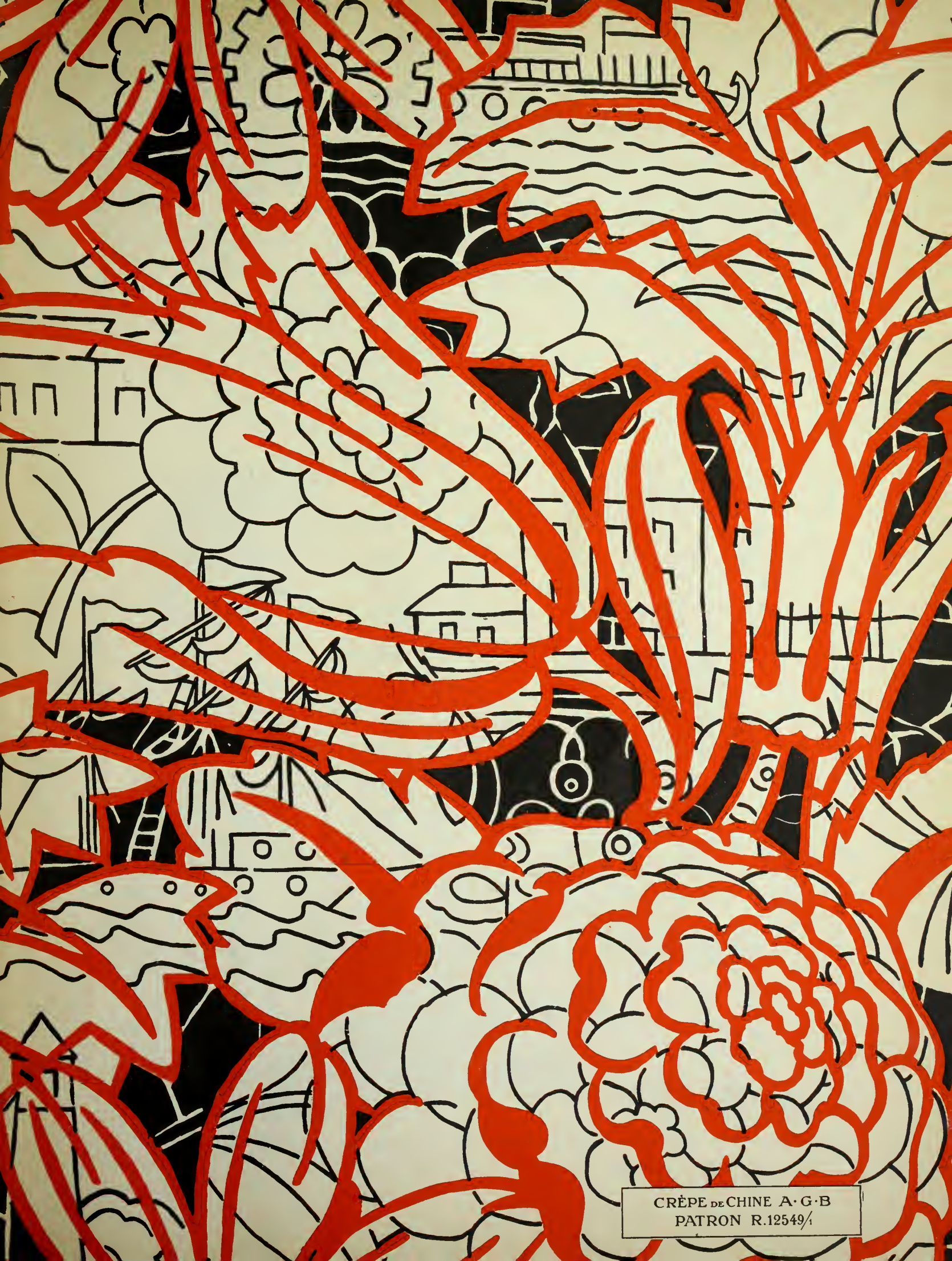
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# ART. CÔT. BEAUTÉ

FEUILLETS DE L'ÉLÉGANCE FÉMININE

## MODES OF THE MOMENT

This is July! The Grand Steeplechase and the Gand Prix and the Fête des Fleurs have come and gone, and we are on the eve of the annual exodus to the seaside, country or mountains. July is the month for the final outbursts of the Paris season, the last flickers of its fictitious gaiety, and dining and supping at the restaurants in the Bois, where people go in search of coolness as soon as the sun sets. July also provides us with the closing dances, the national holiday and — Neuilly Fair. These rather aimless delights are fortunately combined with others that benefit the cause of charity. This great virtue follows social movements, and, in the pursuance of its beneficent mission, no longer shuns contact with doubtful people or with what might be interpreted as making compromises between right and wrong. Charity, in her garb of light, moving through the crowd of pleasure-seekers, loses none of her nobility and is all the more meritorious.



Two creations by Madeleine et Madeleine

POUR LE TENNIS. — Three-piece dress of white woollen material with red and orange embroidery.

FAVORITE. — Royal blue "Miranda" crepe de Chine three-piece dress with brocatelle coat, the colours of which imitate the faded shades of antique fabrics.

*Yesterday and to-day*

Heaven forbid that I should fall into the common error of mercilessly criticising



*Red crepe georgine dress with green and gold embroidery.*

Beer

our time and drawing unfavourable and severe comparisons between it and days gone by! Bitter remarks of this kind merely draw attention to the critic's age and imply that he or she is getting on in years. All social periods have their own characteristics and their own greatness, which can be discovered by those who have eyes to see. It is quite true that the big race meetings at Auteuil and Longchamp are not so smart as they once were. The women are not so pretty and certainly not so well dressed, but, amid the more and more democratic crowds in the paddock, the skilled observer can pick out the guenine aristocrats, just as he or she can distinguish the delicious creations of the first-class houses from the wild extravagances of fashion. Unfortunately, not everyone is able to make these distinctions, and here lies the danger for the reputation of French taste.

### *Chantilly and Auteuil races...*

The last meetings at Chantilly and Auteuil brought out some delicious frocks and any number of new and pretty little trifles. Once upon a time, women used to go to Chantilly in tailor-mades and travelling dresses, except for the French Derby, which was considered a dressy day. Nowadays they make their appearance in the paddock with elaborate dresses and hats as if they had come to some chic garden party, and, when the weather permits, they bring out the first of the lingerie dresses — organdy, voile and lawn. At Auteuil, too, women wear smarter clothes, and nothing



*LOUVETEAU. — Grey serge three-piece dress with blue crepe de Chine inlaid.*

Bernard





INSÉPARABLE. — Black and white printed crepe de Chine dress.  
Doucet

CONTE ROSE. — Pink "Milbourg" A. G. B. satin crepe trimmed with small rococo flowers and lace to match.  
Philippe et Gaston

VIE BELLE. — "Ida" A. G. B. crepe georgine afternoon dress, black, with pleats; multicoloured printed pattern.

Martial et Armand

Crepe de Rome afternoon dress with printed pattern in various colours.  
Molyneux



NOVICE. — Royal blue crepe de Chine pleated dress with silver embroidery.

Beer

PAQUERETTE. — A simple dress made of orange-coloured "Banjo" A.G.B. crepe de Chine with small white flowers inlaid.

Bernard

is thought too good. On one day there was a wonderful display of crepes of all kinds — plain, printed, worked and embroidered. A white *Miranda* A.G.B. crepe de Chine with cashmere motifs let in, attracted a good deal of attention. It looked all the more charming because it was worn with a small printed cashmere coat with a graceful and amusing shape. Society women do not care for fancy materials when they can get such beautiful plain crepes as *Banjo* and the crepe de Rome known as *Fabiola*. Both these come from the A. G. B. mills and have taken their place among the recognised materials that all retailers stock.

### *A new A. G. B. crepe*

Do you know *Astrabad*? I did not until I made its acquaintance at the Polo Club. This new A.G.B. crepe de Chine is bound to be in great demand because it

is so handsome, supple and silky — so silky, in fact, that it looks as if it were covered with that impalpable powder known as the bloom on fruit. This material, in white, was used with delightful effect for a straight dress having a slightly shaped high flounce creating the effect of a double skirt embroidered with silk and white beads, the dull surface of the latter making a pretty contrast with the brilliancy of the silk and setting off the design of the embroidery. The young and charming woman who wore this toilette had a black picot cloche hat, the brim of which was lined with black velvet. Over her shoulders was a black and white printed chiffon scarf. While standing up to watch the horses, she leant on a white lacquered walking stick with long black silk tassels fastened to the handle by large rock-crystal beads.





MODEL N° 57. — Mauve "Ida"  
A. G. B. crepe georgine trimmed  
with ostrich fringes to match.  
Molyneux

MALMAISON. — Green crepe georgine  
dress, embroidered with white cotton and  
trimmed with multicoloured ribbons.  
Doucet

JARDIN. — A simple apron-  
shaped beige crepe de Chine dress  
with coloured flowers printed.  
Paul Poiret



Art - Goût - Beauté

PRINTANIÈRE. — *White cotton dress embroidered with little coloured bouquets.*

Martial et Armand

ANDRINOPLÉ. — *White "Miranda" A. G. B. crepe de Chine three-piece dress with cashmere-print linen inlaid; small coat made of the same linen.*

Philippe et Gaston

## *Like the men!*

This is the latest summer caprice — real walking-sticks, light, pretty and deliciously exquisite. They are made of lacquered wood in all the fashionable colours, and each one is provided with a long silk tassel of the kind the Chinese use so freely on their ample robes. The stick matches the scarf or silk handkerchief, the vogue of which, wonderful to relate, is as great as ever. No doubt these articles want to justify the constancy we show towards them, and that is why they provide us with such incessant variety and novelty in design and colour, especially the latter.

## *The Lyons Circuit*

The big motor races on the Lyons circuit are an excellent pretext for new frocks of a special kind. Some delightful things are made in

knitted woollens, not to mention rep or Shantung tailor-mades and deerskin or black, white or coloured leather. If you want one of the dresses of which one catches glimpses in the dust-laden and petrol-scented atmosphere of motor-racing, you have plenty of choice. As a specimen I would mention a distractingly pretty dress of mixed wool and silk knitted stuff. The colour is that of the shell of a Barcelona nut, with large square lines in a lighter shade, like that of the kernel. Round the hips is a wide and flexible deerskin waistband. The dress has tortoiseshell-coloured corozo buttons all the way down the side. The ensemble is completed by the



inevitable scarf — silk Scotch plaid in this case — and the indispensable little felt cloche hat with a coarse-grained ribbon.

## NOTE

*The veil has almost or quite gone out of fashion. It has succumbed to the attacks of determined enemies. I wonder why it was hated with such deadly hatred? Why did the vandals so greatly dislike the almost imperceptible shade cast over our features by the fine network of the veil? The doctors, whose advice of course we have to take, tell us that veils are bad for the eyes — those of jealous men, perhaps, or of the rude people who stare. The veil was useful, because it protected the complexion from wind, dust and microbes. I sincerely hope it will come back again.*



BEFORE THE GRAND PRIX  
A VISIT TO THE OFFICES OF "ART-GOUT-BEAUTÉ"

RETOUR DE PERSE. — Grey crepe de Chine calling dress forming a sounce.  
Jean Patou

CINQ HEURES. — Pink satin tea-gown with gold embroidery.  
Dœuillet

KETTY. — Royal blue crepe georgine dress with silver embroidery.  
Dœuillet

## Parisians away from Paris

Parisians, who are extremely fond of their city, have not yet quite developed a taste for long journeys but they certainly have the going-away habit. They like to spend a few days at a country house or hotel, which must be in the surroundings of the capital, so that they can soon get back again to Paris and their ordinary habits whenever they please. As soon as the summer sets in, select parties of



THE GRAND PRIX D'EUROPE

*Red cheviot jacket  
trimmed with an embroi-  
dered clover-leaf.*

Jeanne Lanvin

*GLADYS. — Blue crepe  
dress with beige lace and  
crepe de Chine to match,  
inlaid.*

Jean Patou

*HOUSE-BOAT. — A  
three-piece tailor-made  
of white woollen material  
edged with red.*

Premet

*Green crepe dr.  
with white hem-sti-  
ching and buttons.*

Jeanne Lanvin





# ON THE LYONS CIRCUIT

VOIRE SERVANTE. —  
Beige "Tiflis" crepe  
dress with green and  
black embroidery.

Premet

MATINALE. — A dress  
for the Bois, made of  
red and blue Scottish  
plaid.

Jean Patou

APRÈS L'ONDÉE. — Beige  
georgine crepe embroidered  
with a red and gold Japa-  
nese pattern.

Dœuillet

A long white crepe  
de Chine casaque; red  
flap with white embroi-  
dery.

Jeanne Lanvin

FRIVOLITÉ. — Blue  
crepe de Rome cal-  
ling dress with lace  
inlaid.

Premet



Parisians are to be found all over the departments of the Seine-et-Oise, Seine-et-Marne and Oise. The dresses created for these occasions are characterised by gracefulness, freshness and light colouring so as to harmonise with backgrounds of parks, gardens and orchards. One of them is "Paquerette", shown here. It is made of luminous yellow *Banjo* A. G. B. crepe de Chine. Let into the bottom is a collection of the wild flowers whose petals girls pull off to know whether "he" loves them

a little, a great deal, passionately or not at all. "Malmaison", a green georgine crepe with white cotton embroidery and multi-coloured ribbon trimming, is an ideal dress for country sojourns.



OTTOMAN. — A big cloak of red woollen material embroidered with gold.

Paul Poiret

## Quick and brilliant successes

*Ida* is one of the A. G. B. georgine crepes. This trademark is scoring big successes all over the world with its crepes de Chine such as *Banjo* and *Astrabad*, its satin crepe *Milbourg*, its faille crepe *Tiflis*, its crepe de Rome *Fabiola*, and its *Super Crêpe* and *Floris* crepes, these last being used exclusively for lingerie. There are so many that a number of this magazine would be too small for a complete list. To A. G. B. also we owe some splendid lamés and a delightful collection of voiles, foulards and fine and



ROSE DE MAI. — Ombré crepe georgine dinner dress with diamond embroidery.

Bernard

RAYONNANTE. — Blue "Antinea" A. G. B. crepe dress with silver embroidery.

Madeleine et Madeleine



light silks that are seen fluttering in the Bois and on the lawns of countless country and seaside resorts.

Amongst the models most popular this season we must mention: "Jardin", a crepe de Chine, light beige in colour and forming a happy contrast with a multicoloured apron-shaped blouse; "Ephémère" a chiffon with a printed Scotch plaid pattern, very bright coloured, which can be seen a long way off amid the trees; "La Digue", a simple dress made of pure white crepe georgine with a white and pink scarf. This dress, worn by a tall, slender woman and standing out against a background of blue sea, suggests a picture by Van Dongen.

### A FEW REMARKS

*Women become more and more in earnest when they talk about frocks and more and more smiling when they talk about sentimental subjects. This is to show their pretty teeth. Bobbed hair and long earrings remain very much in fashion.*

### New aspects.

There can be no doubt that people are dancing less. Little feet in rich fancy shoes, generally to match the dress, now stay quietly under the table on which are spread out the precious dominoes for playing mah-jong, the



Art - Goût - Beauté

### AFTER THE GRAND PRIX A VISIT TO A FASHIONABLE RESTAURANT

OASIS. — *A mauve and green beaded evening dress with a diamond ornament.*

ORGIE. — *Silver lame evening dress with bead and diamond embroidery.*

CLOWNESQUE. — *Green satin-crepe evening dress; chiffon to match with red and yellow embroidery.*

Three creations by Drecoll



LA DIGUE. — *White crepe georgine dress trimmed with a pink and white foulard.*

Doucet

BLEUETTE. — *A simple pleated chiffon dress with multicoloured printed pattern.*

Martial et Armand

fashionable "sport" that has ousted bridge and dancing. It is played in the evening in the drawing-room under the subdued light from the big lustres; it is played in the garden after tea, from 5 to 8 o'clock, under the shade of the trees. So great is the vogue of this game, which, we are told, has amused many generations of Chinese, that it has led to the invention of special tables and chairs inspired by the styles of the country from which *mah-jong*, is supposed to come. The tables are lacquered and have small drawers, and the chairs are also lacquered, red or black. The women who feel that they really must do the thing thoroughly wear long dresses of Chinese embroidery, and when they manipulate the "winds", the "dragons" and the "flowers" they look rather like priestesses celebrating some mysterious rite.

## *The Chinese invasion*

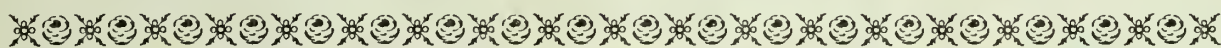
We are simply invaded by things Chinese. We have Chinese embroideries on our dresses, and we use Chinese jade and corals as ornaments. As to furniture, the Parisienne who has no Chinese boudoir is simply not "in it". We have also acquired a taste for Chinese screens, fans, parasols, braids and heaps of other delightful things. Old Chinese silks, almost as old as the world itself, are made up into bags and fancy cases, and as the quantity of the real material is limited, it is very successfully imitated. It would be a mistake to put too much faith in the genuineness of all things supposed to be Chinese. Great quantities of them are made in Paris. There is no need to follow the example of



our forefathers of the eighteenth century who used to send their furniture to Peking to be lacquered, their porcelain to be painted and their glass to be shaped. French handiwork, French taste and French wit have not been long in taking their inspiration from all the masterpieces of art, but it must be admitted that the Frenchman creates more than he copies.

ROSINE.

Drawings by Colette, Mariotton, Mana and Clédat.



*Summer dresses of entirely new A. G. B. cotton materials*



### Three creations by Marie Crozet

1. A broad-brimmed tortoiseshell coloured horse-bair hat trimmed with orange ribbons.
2. A small cloche hat of green and red cretonne with flowers embroidered and ribbon to match.
3. White straw broad-brimmed hat draped with printed chiffon.

### Two creations by Maria Guy

4. A small hat made of very pale yellow horse-bair and taffeta, with lace bow to match.
5. Raspberry-red Bangkok capeline, trimmed with petals and ribbons to match.



# A MINISTRY OF FASHION

by Clément Vautel

\* \* \*



Nicole threw the newspaper down impatiently and exclaimed :

— How ridiculous all these writing people are about their *Ministry of Letters*! A quaint idea, what! Just try to imagine a stuffy office full of officials trying to look after the interests of the novel, comedy, drama, farce, and the rest of it? I suppose there would be a special department for poetry and another for songs! We seem to be losing all idea of liberty.



— You are quite right, Nicole I replied. There are too many Government departments already. We must abolish a few instead of starting new ones.

But Nicole shook her head, thereby spreading out her abbreviated locks — for I need not say that she wears her hair bobbed — and said :

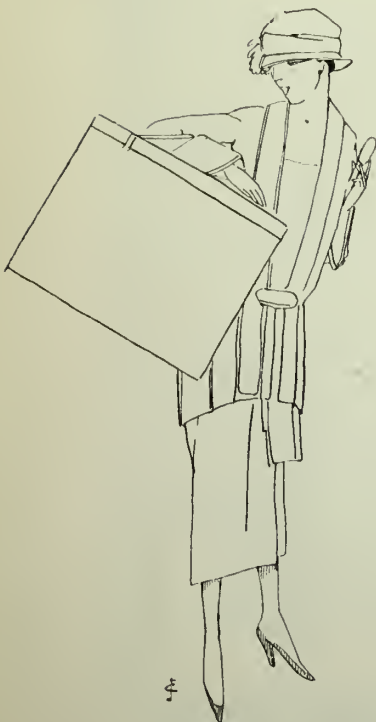
— I don't agree with you at all. We need a new department.

— The *Ministry of Saving*, with 10.000 officials?.

— No, the *Ministry of Fashion*.

After this announcement Nicole proceeded to hold forth as follows :

— Fashion she said gives employment to hundreds of thousands of hands, more or less skilled, in Paris alone. It is the one thing that puts Paris above all other cities and the one thing in which our supremacy is recognised all over the world. Fashion is not merely an industry and a form of commerce; it is more than that : it is an art. This art is the best propaganda we have. A pretty dress from Paris does more for our prestige abroad than fifty learned lectures. Those who create, carry out, start and develop a new style need a hundred times more imagination, taste, originality and talent than goes to the manufacture of all the literature for which they are asking us to provide a special Government department.



— Yes, but....

— Do you realise that *Fashion* is intensely interesting to countless women all over the world, and don't you think that's worth a ministry?

— I am afraid it would be a rather frivolous one.

— Not at all; quite the contrary. *Fashion* stands for a tremendous amount of capital and puts vast sums of money into circulation. It employs artists and scientists, and people who design and other people who make machinery. *Fashion* is universal and nothing is exempt from its influence. *Fashion* even takes in literature and the fine arts, seeing that they are only questions of fashion. Philosophy and politics, diplomacy and military skill, and even science are all at the beck and call of *Fashion*!

— You astonish me!

— If we had such a ministry, Nicole continued, it would assist and encourage those who do their best to extend the realm of French fashions.

— I have not the least doubt I remarked that your ministry would be much pleasanter to deal with than most of them. It would be refreshing, to see a staff of well-dressed women instead of a lot of uninteresting male creatures with cuff-protectors.

— Yes, of course, I knew you would begin to rag me about it! It's no use trying

to talk seriously to men!

— Well then, I said, supposing your idea were carried out, who would be the Minister? Some whiskered politician, I suppose, with a worthy but badly dressed wife?

— Certainly not. You must have a woman at the head of the Ministry of Fashion, and the right one would be easy to find.

She smiled maliciously and added:

— Myself, for instance.



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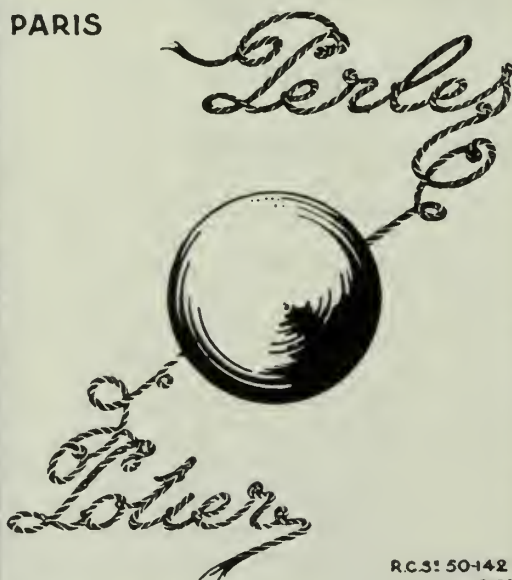
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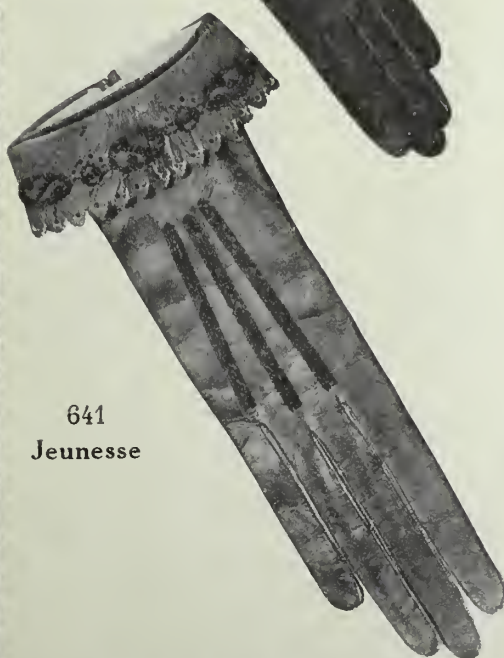




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## FITTED DRESSING-CASES

If there is any truth in the following anecdote, we owe the modern fitted travelling or dressing-case bag to Napoleon :

The great Emperor, who had bestowed magnificent reward on his marshals, said to one of them : "I have given you everything. "No, Sire" was the gallant soldier's reply : "you have not given me a dressing-case". After this, Napoleon caused some of these coveted articles to be made.

They were marvels of ingenuity and luxury, and became in great request in every European Court.

This was the beginning of the fitted dressing-case, but nearly a century elapsed before anything really practical was evolved. A few exhibitors at the Paris World's Fair in 1900 showed some specimens which, at that time, were looked upon as very near perfection.

Great improvements have been effected since 1900. The manufacture of dressing-cases has become a separate industry with special designers and highly skilled workers, and it can meet the requirements of the highest luxury and refinement.

Among numerous examples of the modern dressing-case we may take, as a typical illustration, the one shown herewith, made for Mlle Marthe Chenal, the celebrated French operatic singer. It gives some idea of the ingenuity brought to bear on the design of these articles and the convenience they are to their possessors.

Mlle Marthe Chenal does not have to waste time in looking for what she wants. As soon as she opens her case, she finds every thing ready to her hand. There is a separate compartment for perfume bottles, which are placed at the bottom with their stoppers in view, so that they can be readily taken out. In the centre are four powder boxes so as to permit of the makeup being slightly varied in accordance with the lighting of the different scenes.

The chief feature of the dressing-case is a set of toilet articles with engraved silver and silver-gilt tops having an enamelled pattern and a specially designed monogram.

Some of the tops are made of ivory and others of tortoiseshell, with gold design let in.

This dressing-case is entirely of French manufacture. It combines good taste and « chic » to an extent only to be found in Paris.

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Mlle Marthe Chenal's dressing-case

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